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FEBRUARY

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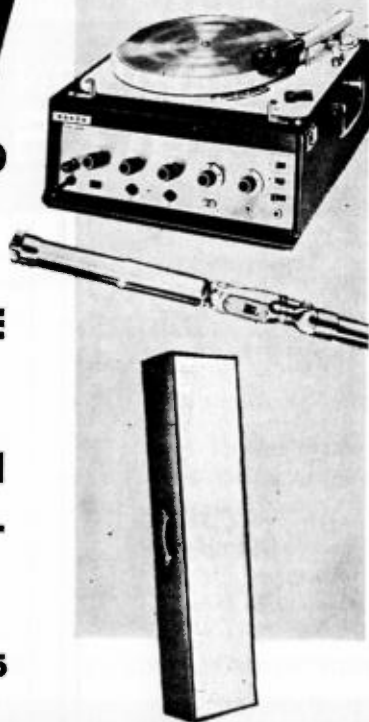
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NEWARK 14, NEW JERSEY

**VOLUME 18**  
**FEBRUARY 1963**  
**NUMBER 6**

# **AMERICAN Squares**

FIRST IN SQUARE DANCING

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AMERICAN SQUARES IS PUBLISHED MONTHLY AT 6400 NORTH LEOTI AVENUE, CHICAGO 46, ILLINOIS BY AMERICAN SQUARES, INC. SECOND CLASS POSTAGE PAID AT CHICAGO, ILLINOIS. FORMS CLOSE 1ST OF MONTH PRECEDING DATE OF ISSUE. SUBSCRIPTION: \$3.50 PER YEAR. SINGLE COPIES: 50 CENTS EACH. COPYRIGHT 1963 BY AMERICAN SQUARES, INC. ALL RIGHTS RESERVED.



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# EVENTS

- Feb. 2: Columbia, S. Ca. 7th Annual Carolina Capers. Wade Hampton Hotel Ballroom.
- Feb. 3: New Ulm, Minn. Festival. George's Ballroom.
- Feb. 3: Cape Girardeau, Mo. Promenaires Guest Caller Dance. Arena Building.
- Feb. 9: Little Rock, Ark. Valentine Festival. Dixie Square.
- Feb. 9: Grand Forks, N. Dak. Festival. Valley Jr. High School.
- Feb. 10: San Diego, Calif. Palomar Association Annual Jamboree.
- Feb. 14: Van Buren, Ark. Heart Fund Dance. National Guard Armory.
- Feb. 15: Jackson, Miss. 8th Annual Festival.
- Feb. 15-16: Eugene, Oreg. 3rd Annual Winter Square Dance Festival. Lane County Fairgrounds.

- Feb. 15-17: Houston, Tex. 11th Annual Round Dance Festival. Grand Ballroom. Rice Hotel.
- Feb. 17: Oakland, Calif. Folk Dance Festival.
- Feb. 22-24: Fresno, Calif. 7th Annual Squar-rama.
- Feb. 22-25: Santa Monica, Calif. Kolo Festival. Hotel Monica.
- Feb. 24: Omaha, Nebr. Callers Series Dance. Riverside Park.
- Mar. 8-9: El Paso, Tex. 16th Annual SWASDA Spring Festival.
- Mar. 9: Mobile, Ala. 10th Annual Azalea Trail Festival. Fort Whiting.
- Mar. 9-10. Sacramento, Calif. Folk Dance Festival.
- Mar. 10: Waupeton, N. Dak. St. Patrick Festival.
- Mar. 14-16: Washington, D.C. 4th Annual Spring Square Dance Festival. Sheraton-Park Hotel.
- Mar. 16: Little Rock, Ark. Whirlaway Jubilee.

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Andy Andrus, caller. Flip.

**1649—MY IDEAL**

Marshall Flippo, caller. Flip.

**1650—TRUE LOVE**

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(a new Bogan artist from Ot-  
tawa, Canada)

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## A MESSAGE FROM THE PUBLISHER AND EDITOR

Everyone has a story to tell. This is especially true in the wonderful world of square dancing. Square dancing is so many different things to many different people. To some it is a hobby, to some it is a form of recreation, and to others it is a way of life.

Often we work for weeks and even months to prepare a feature for publication in **AMERICAN SQUARES**. Gathering material, writing the article, editing it, and making a layout all take time. Other articles are not planned or even expected. They just happen. And these are usually the best because they are about someone doing something important.

"The Siouland Dancers," featured this month, is one of the tremendous stories that came to us unexpectedly. Here is the story behind the story.

One pleasant day last November the **AMERICAN SQUARES** phone rang and, being nearby, I answered it myself. The man on the other end of the line said he was an **AMERICAN SQUARES** subscriber from out-of-town and he wanted to see us while in Chicago. Meeting subscribers is always a pleasure.

In a few minutes our visitor arrived and introduced himself as Father George. We were celebrating the birthday of one of the office girls with coffee and cake so Father George sat down to eat with us.

As we talked he explained that he was in town to raise money for the Saint Joseph's Indian School in Chamberlain, South Dakota. Father George teaches square dancing to seventh and eighth graders at the school. This group of dancers is quite proficient and popular in the area.

The result of our visit together is published this month in **AMERICAN SQUARES**. We're sure you will find the story of square dancing at Saint Joseph's Indian School interesting and rewarding.

*Arvid Olson*



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Read how Father George introduced square dancing to the Indian children of St. Joseph's Indian School and how they became good enough to perform on TV.

# The

by Joseph Raymond

## "You are on the air!"

Twenty-four pair of young feet moved in rhythm across the floor as the voice of the caller sounded above the beat of the square dance music. "Shoot that star . . . do-sa-do around your own . . . forward eight and back . . . pass thru . . . bend that line . . . wheel and deal . . ."

It was the evening of November 30, 1962. Father George and his Siouxland Dancers, the seventh and eighth graders from St. Joseph's Indian School, Chamberlain, South Dakota, were making their second appearance on Station KORN-TV in Mitchell,

South Dakota. They were much more relaxed than they were when they appeared on TV for the first time.

They will not forget that first appearance! There were several rehearsals in preparation. The day came. The appearance had to be postponed because of a snowstorm. The week was hardly over, however, when the dancers were given a second TV date, March 16th. This date they were able to keep.

When the time came for the May State Festival in Oldham, South Dakota, our Siouxland Dancers were far enough advanced to keep up quite well with the adults. On November

*The Siouxland Dancers ready to leave for Mitchell, South Dakota where they are to appear on TV.*

11th, they had attended their second State Festival at the Corn Palace in Michell. On several other occasions they had been invited into Chamberlain to dance with the local club, the Missouri Valley Squares.

Before October, 1961, square dancing had been unknown at St. Joseph's. True, there had been two or three feeble attempts made to instruct the children in the rudiments of square dancing, but these did not materialize. In October, 1961, square dancing was formally initiated in the upper grades at St. Joseph's. It would be a wholesome source of fun and could be fitted very well into the children's training program.

Every seventh and eighth grader was to take part. When they went into the gymnasium for the first practice session, both boys and girls promptly ran up into their balconies

to sit and watch — so they thought! The time came for the instructions to begin.

"All boys and girls will now come down onto the floor and form into squares — four boys and four girls to a square," Father George called out. There was no move from either balcony. The call was repeated with more urgency. Still no one moved. "We want to watch for awhile," protested the girls. "We want to watch, too," the boys chimed in. "You learn, not by watching, but by dancing," they were told.

With much coaxing the children were little by little brought onto the floor and formed into squares. By the end of the evening, they had mastered a few of the most rudimentary of the basics of square dancing. Several times they had to be cautioned to

# Siouxland Dancers





*Seventh and eighth graders at St. Joseph's Indian School learn the basics of square dancing.*



*At Oldham our Siouxland Dancers attend the South Dakota Spring Square Dance Festival.*



quiet down and to listen to instructions.

The second practice session began in much the same way as the first. Considerable coaxing was again required to bring the children onto the floor. Before the third practice the children drew numbers for their positions in the squares. When they came onto the floor this time, they knew into which square they belonged and what their position would be.

They were now making slow progress in the basics. Most of the boys and girls were beginning to admit also that they liked square dancing. Some remarked that while they did not care too much for the dancing, they did enjoy the lunch that came afterwards.

The great variations in the sizes of their partners was now becoming a point of concern to the children. They were then graded according to size and marched as well as possible for the next dance. While the girls, as a group, tended to be taller than the boys, there was not the great variation in sizes within each square. Meanwhile, the girls had begun working on their party dresses.

The Friday after Thanksgiving was set as the date of the first square dance party "in uniform." The girls would wear their square dance dresses; the boys would come in black trousers, cowboy shirts, and shoestring ties. The caller for the occasion was one who had a great understanding of children, and he was able to keep his calls within the limited knowledge of the dancers. The first party was a grand success!

Week after week, the children continued to practice. Their New Year's Eve party was the next highlight in their program. During Christmas vacation, they were called on to give a demonstration at a Cub Scout Jamboree in the town of Chamberlain. Later, they danced at a local farm show. Little by little the people from the area were beginning to hear of

the dancing of the children and were beginning to take notice. Then came the invitation to perform on TV in Mitchell.

Last September, a new group of seventh and eighth graders were under instruction. At this writing, while the September beginner group is not quite ready for public appearances, they have advanced considerably in the basics of square dancing and are looking forward to being able to go out to dance very soon.

St. Joseph's Siouxland Dancers now count eight squares in their little club, all seventh and eighth grade boys and girls. They are dancing not so that they might appear on TV or dance with this or that adult club, but because they like square dancing.

The necessity of responding to the calls has made the children more alert. This type of dancing has also made a definite contribution to their social adjustment by helping them to develop poise and confidence in themselves and respect for each other.

St. Joseph's is a private boarding school for Indian children. The children are gathered together here from poor homes out on the prairies of the Dakotas. They come to St. Joseph's to find a new home and a way of life. No child is excluded as long as there is room for him. At present, the school counts an enrollment of over three hundred in the eight grades of grammar school.

How does Father George take care of his little Indians at Chamberlain? Entirely through charity. Since 1927, St. Joseph's has been able to carry on because of the generosity of kind friends. Large donations are few. St. Joseph's can truly be called a "miracle city" of the small donation. In the course of the last thirty-five years, thousands of Indian children have been educated within its walls. With God's blessing and the help of good friends, Father George hopes to continue his work for these poor children of the prairie. ●

A crossword puzzle grid shaped like the state of Ohio. The grid is 15 squares wide and 20 squares high. Black squares are placed in a pattern that leaves white squares for letters. The grid is numbered 1 through 65. A small tag with the number 64 is attached to the bottom right corner of the grid.

## by Cathie Burdick

## ACROSS

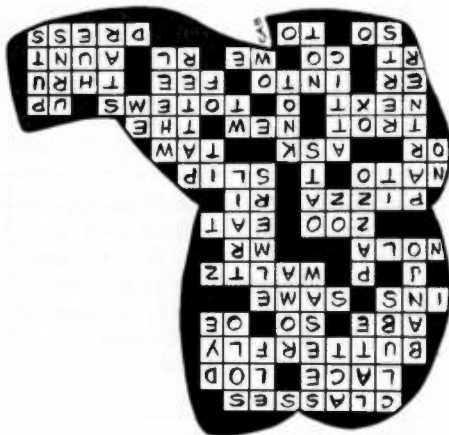
1. S/D Classes
7. Trimming for Pantalettes
8. Counter clockwise (Abbr.)
10. R/D Position
12. President's Nickname
13. "Farewell, ..... Long, Goodbye"
14. Windstorm
15. Those in Power
16. "Just the ....."
19. Dance in 3/4 Time
21. Round Dance
22. Mister
23. Animal Homes
26. After-Dance Activity
27. Popular Snack
29. Smallest State
30. N. American Treaty Organization (Abbr.)
31. .... The Clutch
34. Cheat ..... Swing
35. Question
37. Partner
39. Old Dance — Turkey .....
42. Novel
44. Cross Over ..... Bridge
46. Swing the .....
47. Indian Signs
50. Square Em .....
52. Printer's Measure
53. "Go ..... The Center"
56. Caller's Charge
57. Square .....
59. Right (Abbr.)
60. Company (Abbr.)
61. Until ..... Waltz Again
62. Right and Left
63. Female Relative
64. Do Pa .....
65. "On ..... the Next"
66. Outfit

## DOWN

1. S/D Groups
2. Tardy
3. Perform

4. Opp. of Do-Sa-Do
5. Pixie
6. Turn Alone
9. Color
10. R/D Position
11. Di.....
17. .... Tune
18. Popular Round
20. Cross .....
24. Famous Wizard
25. Horse Food
27. Half A Couple
28. .... Had to Be You
30. ...., ....., Nora
32. "Do ..... Again"
33. Kind of Call
35. Storeroom
36. .... Head
38. .... and Deal
40. Hall Fees
41. Beast of Burden
43. Weight (Abbr.)
45. Printer's Measure
48. Waltz ..... The Bells
49. .... Thru
50. Coffee Makers
51. .... A Light In Window (Sing)
54. "You're ..... Thru Yet"
55. Exclamation
58. Shade

## SQUARE PUZZLER SOLUTION





## RESPONSIBILITIES OF THE ROUND DANCE TEACHER

by Claire and Ray Andersen

*Cranston, R. I. Round Dance teachers Claire and Ray Andersen have served on camp staffs, festival committees, and taught at festivals and conventions since 1953. Currently they have four clubs — two square and two round — and instruct basic classes.*

What's involved in teaching round dancing? Here are our ideas about the responsibilities of a round dance teacher.

Aspiring teachers could improve themselves by attending a basic class conducted by local leaders. Take notes. Observe. Ask questions. Read all available material. Attend clinics, festivals, and other "get togethers." And most important, GO SLOW! Becoming a competent teacher doesn't happen overnight.

Square dance calling is so complex today. Callers cannot find time to try to teach rounds at a square dance, without some understanding of the basics. Do not believe in the philosophy of "they are easy dances, so competent teaching is not important."

While there is no such thing as an "easy" round for those with no basic training, the easy rounds used at a square dance should be those that stress "fun." They do get people to round dance.

Round dance clubs are a quite different situation. It is the responsibility of the club teachers to select material they know their dancers can do and enjoy. Teaching a dance that is too difficult merely because it might be popular is poor choice of material.

How many round dances should be taught? This depends on how often a club meets and the ability of the members. Be persistent in your efforts to have your dancers develop nice styling and to really know and enjoy the dances they do. We would rather ask, "How well do they dance?" Not, "How many routines do they know?"

Only one round dance should be played between tips at a square dance. More than one is unfair to those who do not dance the rounds.

Round dancing is the "frosting" of square dancing and should be kept that way. The approach to round dancing should be gradual and unhurried. A sound foundation in rounds, as in squares, is the best insurance for a healthy coordinated program.

The leaders control the success or failure of such a program by teaching sound basics, sensible programming, and resistance to pressure to teach "too much, too fast."



## CALLERS ASSOCIATION ROOSTER

Callers associations are important links in the chain of square dancing that stretches across the United States from the East Coast to the West Coast. Here are some of the organizations that are doing a fine job promoting square dancing as a hobby in the particular area or region that they serve. Our readers want to know about your association. Send information about your callers group to **AMERICAN SQUARES**, 6400 North Leoti Ave., Chicago 46, Illinois.

**Central Ohio Caller's Assn.**

c/o Jim Teal, 973 Janet Drive,  
Columbus 24, Ohio

**Central Wisconsin Caller's Assn.**

c/o Fred W. Waedt, 2909 Hubbill,  
Wausau, Wis.

**Denver Square Dance Caller's Assn.**

c/o Lawrence & Tina Berridge,  
1580 S. Holly, Denver, Colo.

**East Central Ohio Caller's Assn.**

c/o Ken Masters, 1717 Virginia,  
Moundsville, West Virginia

**Evansville Square Dance Council**

c/o Ray Bauer, R.R. 5,  
Evansville, Ind.

**Illinois Square Dance Caller's Assn.**

c/o E. H. Regnier, 300 Mumford  
Hall, Urbana, Ill.

**Indiana State Caller's Assn.**

c/o Lee Mathews, 3420 N. Station  
St., Indianapolis, Ind.

**Magic Valley Caller's Council**

c/o Max Moffitt, Rt. 1, Jerome,  
Idaho

**New York Square Dance Caller's Assn.**

c/o Piute Pete, 55 West 8th Street,  
New York 11, N.Y.

**North Dakota Square Dance Caller's  
Inc.**

c/o Lou Bruhn, State Teachers  
College, Valley City, N. Dakota

(concluded on page 41)

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AMERICAN SQUARES WORKSHOP features original material submitted by you—our readers. Caller's Questions, Choreography, Figures & Breaks, New Basics, Singing Squares, and Round Dances are presented each month. Mail new and creative material and questions to: Willard Orlich, Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.

## CHOREOGRAPHY

One of the many things that continues to intrigue me about square dance choreography is the *interpretation* of the movements by each individual. The analysis of figures written by someone will show up these individual interpretations by dancer reaction. Why does it work with some groups but not with others? You have probably heard the expression, "It works with cups and saucers but not with people."

It possibly boils down to the author having one idea of how the dancers should move and end up. The dancers do it the way they have been taught to execute the command. All this points to how important it is that the caller-teacher knows the meaning of each basic movement himself in order to be able to pass it on to others in a dance. He **MUST** know where the movement starts and ends and where it leaves each dancer in relation to the other seven in the set.

Sometimes dance figures sent to the AMERICAN SQUARES Workshop aren't published or even tried for the above reason. If something violates the basic movement involved, it is passed up. We cannot publish something for use by others that is wrong or harmful to square dance choreography. We also try not to embarrass the author because some "sharp" will catch it.

Recently a certain figure was published in at least three other periodicals. This was an "all four couple

3/4 square thru." The author's next command was such that you had to have your original partner next to you facing out of the set. This would be true if only the heads (sides) had done the movement using two couples.

The analysis of this would have been opposite right, pull by, partner left, pull by, opposite right, pull by, stop. Using all four couples, the movement starts with everyone facing their corner, pass right shoulders, right to opposite, pull by, pass left shoulders (right hand lady), left to partner, pull by, pass right shoulders (corner) right to opposite, pull by, stop.

At this point, all men would be facing their right hand lady ready to use their left hand. Since all of the above is true, now a full square thru (all four couples) can end up with the common command, "right to the corner, all eight chain . . ."

Another group of seemingly nice, flowing figures had the author's note at the bottom to the effect that the dancers facing out after the cross trail thru should roll back around to form an eight hand star. The dancer reaction was expected from the set-up of an eight chain thru position and then the command to "cross trail thru" (to an eight hand star NOT mentioned).

Technically from this position, the dancers should pass thru, half sashay, but remain facing the same direction that they had been in before the command. This would leave the center four able to star. But the couples facing out were expected to separate, roll back, and fall into the star on each

end of the couple that had cross trailed into the center to start the star formation.

We use this movement from lines of four to "cross trail thru to a left allemande" but technically should add "lady go left, gent to right" like we do out of a dixie chain.

Incidentally, the dixie chain set-up is a single file couple formation and is identical in results as an adjacent couple formation. When a couple dixie chains thru another couple it's the same as having a couple pass thru another couple.

## CALLER'S QUESTIONS

JOHN WARD, Alton, Kan.:

*"There seems to be some opposition to the FOLDS. They say it is too much stop and start and too spasmodic. What is your thinking?"*

Thanks for the nice letter, John. In answer to "new basics" in general, refer to the article in the October AMERICAN SQUARES, "Today's Square Dance Choreography." We always flinch when someone says "they say," intimating that the MAJORITY of people are all up in arms against something. It turns out to be a very small minority who are protesting loudly but never offering something CONSTRUCTIVE in answer to the problem.

These same people point back to the "good old days" of square dancing when smooth flowing figures were used and enjoyed, such as Triple Duck, Ox Bow Loop, Thread the Needle, Take a Peek, Birdie In the Cage. They also advocate variations on something that is well accepted like today's Wheel and Deal. Yet they loudly complain when it includes a figure making the dancers face out, causing different dancer reaction.

All of which comes back to the caller-teacher who had taught the dancer what to do on the command but didn't bother to teach how with ease and grace in time to the music (dancing).

Let's get back to the FOLD figures. They also can be taught to be done in time to the music (assuming the caller is allowing the time to do them). Adjacent dancers to the actives can help the flow with a co-operating hand lead. The closing up of ranks can be done with a slide-step motion instead of a jump. It all boils down to dancer reaction to a call. If it's familiar he does it with ease and grace. But if he's not sure what to do, he has delayed reaction and then rushes to catch up with the rest of the dancers or the caller, causing a "rat race" motion along with roughness.

John, your parallel to piano playing is a good one. A pious student never gets far by tearing up every difficult piece or by playing half heartedly now and then. This latter category is usually where the complainer is situated mentally. Five years ago he was more aggressive and alert and the "new" things didn't bother him at all since everything was new and he was eager and willing to learn in order to participate in the fun of square dancing with his new found friends. Maybe the remedy is to keep making new friends, adding new, vigorous blood to the old click, so to speak. Perhaps this would revive his interest in square dancing once more.

MRS. DON HASSELFIELD,  
Deloraine, Mass.:

*"... I changed my patter call to 'Count To Five', October AMERICAN SQUARES Workshop ... If you can get that to work the way it was written you're better than us at our workshop."*

The way the figure was published would leave the dancers with partners, but out of sequence. Another right and left thru could have been used in the middle after the two inside ladies had chained. Then a square thru five hands would bring the dancers to their original corners and the name of the figure would be appropriate. However, as it now stands published, just

square thru three hands and you'll be all right.

Perhaps an analysis of each figure used for patter calls would be more helpful than memorizing a figure such as this one. There is no special "gimmick" involved and it should be considered strictly hash. This sort of a patter call can be called "off the cuff" if a caller understands the basic movements, what facing direction he leaves the dancers, and who had changed around.

Students can only become as good as their teacher. If the teacher doesn't understand thoroughly, how can the dancers be expected to react properly? It therefore behooves the teacher to be one step ahead of his students. If something doesn't work, fix it. And be sure to let them know that you were smart enough to know how to do it! (Diplomatically, of course.)

A breakdown analysis of "Count To Five" follows. Try using some of the ideas suggested and your dancers won't even recognize the figure from the original and it will be you who is adding to their enjoyment and not the author of the figure.

## FIGURE ANALYSIS

### COUNT TO FIVE

- (A) One and three gonna bow and swing  
Lead on out to the right of the ring  
And circle four, you're doing fine  
Head gents break and form a line
- (B) Forward eight and back to the world  
Arch in the middle and dixie twirl
- (C) Forward out, then wheel and deal  
Double pass thru and hear 'em squeal  
Centers in, cast off  $3/4$  round  
New lines of four go forward and back
- (D) Star thru across the track
- (E) Inside ladies chain you do  
Same two gonna square thru  
Count to five, stick out your hand

There's the corner, left allemande . . .

The following equivalent pieces can be injected to take the place of the corresponding part in the original figure. You will be able to change the above figure with all new equivalents or any one part, two parts, or more. Mathematically it would total twenty-five different dances from the same figure by using the equivalents. To this can be added any number of zero movements to add to the dancers enjoyment.

- (A) First and third do a half sashay  
Dance up to the middle and back away  
Pass thru, both turn right single file  
Go around two and line up four
- (B) Forward eight and back you toss  
Pass thru then wheel across  
Lines of four pass thru
- (C) (Facing out) wheel and deal  
Inside two frontier whirl  
Eight chain thru  
Inside two frontier whirl  
Double pass thru and when you do  
Face your partner, back away
- (D) Pass thru, face down the line
- (E) Center two right and left thru  
Same two ladies chain  
Same two square thru  $3/4$  around  
Hello corner, left allemande . . .

Note that part (C) has a zero movement thrown in for good measure. An eight chain four would work just as well with nothing changed. But don't overdo this zero movement.

**FRAZIER L. BROWN**, *Smith Center, Kan.:*

*"Hurray to Fred Heckel and Dick Weaver . . . more continue to protest . . . We are glad to see you publishing so much of John Ward's material. All of us in this area use his material quite frequently . . .*

Thank you, Frazier, John Ward does a terrific job. A lot of his figures flow real nice even though they have incorporated the use of "new basics." Our thoughts are alike. We try everything until disproved.

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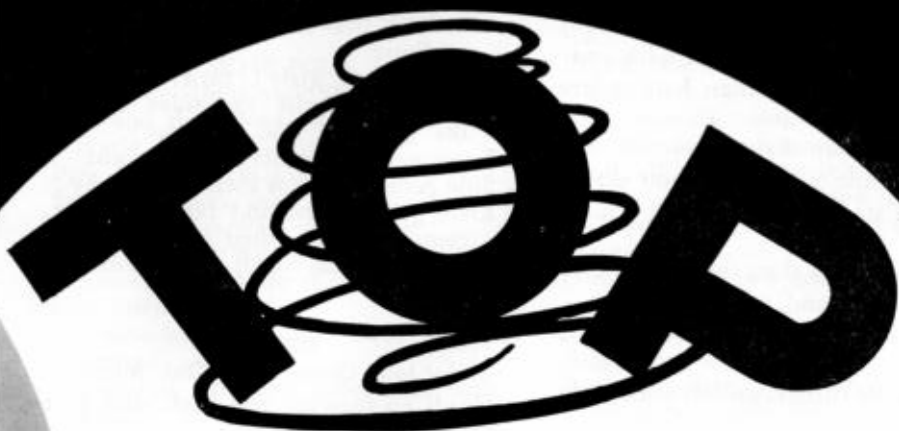
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# FIGURES and BREAKS

## PITTER PATTER

by John Ward, Alton, Kans.

The heads to the right and circle four  
The head gents break and line up four  
Go forward eight and back with you  
The ends star thru, then half square thru

Now half square thru the outside two  
Bend the line and when you do  
The ends star thru, then half square thru

Now half square thru the outside two  
Bend the line and when you do  
Do a left square thru, count four hands man

And find the corner, go left allemande

...

## KEEPKUL AND GETWITHIT

by John Ward, Alton, Kans.

Four ladies chain across the town  
Turn the girls with an arm around  
The heads to the right and circle four  
The head gents break and line up four  
Go forward eight and back with you  
The center four do a full square thru  
The ends star thru across from you  
Square thru four hands round, keep in time

End in a line, bend the line  
The center four do a full square thru  
Then ends star thru across from you  
Square thru four hands round, keep in time

End in a line, bend the line  
Cross trail thru to a left allemande ...

## FAST LOOK

by Tom Tobin, Los Angeles, Calif.

Two and four, swing and sway  
Finish it off with a half sashay  
Heads to the middle and back with you

Cross trail, go 'round one, into the middle, pass thru

Star thru, bend the line, star thru  
A right and left thru, turn the girl and dive thru

Square thru three hands around  
Find your corner, allemande left...

## ANOTHER INTERLUDE

by Betty Bevan, Culver City, Calif.

One and three move up to the center and back

Right and left thru across the track, turn 'em boys

And the same two ladies chain

Same two pass thru, U turn back and curlique

(Or star thru, girls U turn)

Same gents, split the sides around the girl and line up three

Lonesome ladies diagonally chain

Side gents turn 'em then half sashay

Ends go forward and box the gnat, center four star thru

Everybody pass thru, left allemande

...

## DIXIE Q

by John Gank, Royal Oak, Mich.

Heads go forward and back with you  
Same four left 3/4 Q

The same two ladies you turn around  
Chain these girls, don't fall down

Left 3/4 Q you're still not done

Follow her, turn left around one

Do a dixie style to an ocean wave

Rock it forward and back to the land

Right and left thru don't just stand

Allemande left with your left hand ...

## WHEEL AND DEAL FROM FACE TO FACE

by "Lefty" Davis, South Gate, Calif.

First and third lead to the right

Circle four, head gents break, make a line of four

Forward eight and come on back

Square thru 3/4 'round the track

California twirl when you come 'round

Wheel and deal, you're all facing out

First one left, next one right

Star thru with the next old two

Do-sa-do go all the way around

Right and left thru as you come 'round

Star thru, then back away, wheel and deal, you're facing out

First couple left, next one right

Pass thru with the next, then wheel and deal

Double pass thru, first couple left, next one right

Square thru with the next old two, four hands around

Four hands and when you're thru, quarter in, left allemande ...



### GENTS FOLD

by Gordon Densmore, Madison, Ohio  
Promenade (with corner girl)  
One and three wheel around  
Pass thru, gents fold  
Ladies turn back, dixie chain  
Ladies turn back, left allemande . . .

### MORE FOLD

by Gordon Densmore, Madison, Ohio  
One and three lead to the right and  
circle four to a line  
Pass thru, centers fold  
Star thru, pass thru, boys fold  
Ladies turn around and chain  
Bend the line, pass thru  
Centers fold, square thru 3/4  
Left allemande . . .  
Promenade, one and three wheel  
around  
Right and left thru, pass thru, ends  
fold  
Centers turn back, left allemande . . .

### SWISH

by Del Coolman, Flint, Mich.  
Promenade, don't slow down  
One and three wheel around  
Right and left thru the couple you  
found  
Pass thru, on to the next, right and  
left thru  
Star thru, right and left thru  
Do-sa-do, a full turn around  
Make that ocean wave, rock it  
Swing thru, two by two, rock it  
Swing thru, two by two, rock it  
Ends cross over, centers turn around  
Wheel and deal, two by two, right  
and left thru  
Square thru, 3/4 round  
Look for the corner, allemande left  
. . .

### TRANQUILIZED

by Del Coolman, Flint, Mich.  
Promenade, don't slow down  
One and three wheel around  
Right and left thru the couple you  
found  
Pass thru, on to the next, right and  
left thru  
Same two ladies chain, all four ladies  
grand chain  
Chain 'em over don't be slow  
Chain 'em right back, do-paso  
Her by the left, corner right

Back to your partner, allemande thar  
Boys back up, a right hand star  
Shoot that star, go right and left  
grand

Right and left, don't be late  
Meet that girl, catch all eight  
With the right hand half way round  
Back by the left all the way round  
Promenade the corner when she comes  
down

Promenade, go single file  
Ladies in the lead, go about a mile  
Walk all around the left hand lady  
See-saw round your new little lady  
Join hands, circle left, pretty little  
ring

Now the head two gents with a brand  
new girl  
Up to the middle and back  
Right and left thru across the track  
Two and four, pass thru  
Turn right, single file around one  
Into the middle, dixie chain  
Same girls turn around, allemande  
left . . .

### BIG SWING

by Del Coolman, Flint, Mich.  
Allemande left, let's have some fun  
It's right and left, turn back one  
New corner girl, wrong way thar  
Boys back up, a left hand star  
Now all four couples swing thru  
When you're thru, rock it  
Go forward up and back  
Swing thru, that's what you do  
Rock it, forward up and back  
Reverse the clutch, allemande left . . .

### FANCY FOLDS

by John Ward, Alton, Kans.  
Heads to the right and circle four  
Head gents break and line up four  
It's forward eight and back you reel  
Now pass thru and wheel and deal  
Do a double pass thru across the track  
Face your partner and all step back  
Pass thru, ends cross fold, star thru  
Two ladies chain across from you  
It's forward eight and back you reel  
Now pass thru and wheel and deal  
Do a double pass thru across the track  
Face your partner and all step back  
Pass thru, ends cross fold, star thru  
Two ladies chain across from you  
Star thru, square thru 3/4 man  
Find the corner, go left allemande . . .

### MIX THE LINE FIGURES

by Doug Rieck, Birmingham, Mich.

Side ladies chain

One and three lead to the right and circle up four

Head gents break and line up four

Forward eight and back in time

Mix the line you're doing fine

Centers in and cast-off  $3/4$  around

Forward eight and back with you

$1/2$  square thru

Middle two pass thru

\*Ends turn back

Left allemande . . .

\* or

Centers in and cast-off  $3/4$  around

Left allemande . . .

\* or

Centers in and cast-off  $3/4$  like that

Right to the opposite and box the gnat

Pull her by left allemande . . .

\* or

Centers in and cast-off  $3/4$  around

Forward eight and back like that

Right to the opposite and box the gnat

Pass thru and bend the line

Forward eight and back in time

Square thru  $3/4$  man and allemande left . . .

\* or

Centers in and cast-off  $3/4$  around

Right to the opposite and box the gnat

Pass thru and bend the line

Forward eight and back you go

Cross trail to a do-paso

Partner left and corner by the right

Partner left and wheel promenade, don't slow down

One and three wheel around and star thru

Right and left thru

Square thru  $3/4$  to a left allemande . . .

### STEM WINDER

by Leland Cooper, Clayton, Ind.

Heads lead to the right and circle four  
Head gents break and make two lines of four

Star thru, centers in and cast-off  $3/4$

Ends change places while the others pass thru and go round one

Make a line of four

Box the gnat, pass thru, bend the line

Star thru, centers in, and cast-off  $3/4$

Ends change places while the others pass thru around one

Make a line of four

Box the gnat, cross trail thru to a left allemande . . .

### DOUBLE-SUB

by Willard Orlich, Akron, Ohio

Head couples go forward and back

Double star thru and when you do

Separate, around one, square thru  $3/4$  around

Separate, around one, square thru  $3/4$  around

Arky allemande, partners all do-sa-do

Face her, star-thru, sides separate, around one

In the middle, substitute, do it again

Pass thru to a left allemande . . .

### FOR WHAT IT'S WORTH

by Charles Drake, Billings, Mont.

One and three lead to the right

Circle four, don't take all night

Heads break to a line of four

Dance forward eight and back in time

Pass thru and bend the line

Go up to the center come on back

Center four box the gnat

Same two do a right and left thru

Turn the gals and pass thru

Go round one to a line of four

Forward eight and back once more

Pass thru, gonna twist the line \*

Then right and left thru

Turn her in time, gonna dive thru

Two ladies chain is what you do

Turn 'em and pass thru

Go round one to a line of four

Forward eight and back in time

Bend the line one more time

Pass thru and twist the line \*

Star thru, then bend a line that's new

Center four go right and left thru

Back into a line of four you do

Two end ladies diagonally chain

Turn 'em boys, gone again

Go forward eight and back with you

Everybody pass thru and bend the line

Rock forward eight and back you reel

Pass thru and wheel and deal

Center four gonna square thru

$3/4$  round and look out man

Everyone left allemande . . .

\* Center two step forward and California twirl while the two ends face each other and star thru. End result is an eight chain thru set-up.

### CASTANET

by Larry Brockett, Los Alamitos, Calif.

Promenade but don't slow down  
One and three wheel around  
Pass thru, go on to the next, star thru  
Circle up four, one full time  
Head gents break and make a line  
Forward eight and back you reel  
Pass thru, then wheel and deal  
Double pass thru, then all back track  
Double pass thru, then stop, outside  
four a half sashay  
Centers step in between those two  
Then cast off is all you do,  $3/4$  'round  
the land  
(bend the line can be used in place  
of cast-off  $3/4$ )  
Cross trail thru, left allemande . . .

### WHO TURNS WHO ??

by Dan Schmelzer, Los Angeles, Calif.

Allemande left and whataya know  
Run back home and do-sa-so  
Same girl promenade, promenade and  
don't slow down  
First and third wheel around, two  
ladies chain  
Same two couples a right and left thru  
Turn 'em boys and pass back thru  
Go on to the next, two ladies chain  
Forward eight and back once more  
Pass on thru across the floor  
Wheel and deal and a  $1/4$  more  
Forward out and back like that  
Ends cross over, centers turn back  
\*Forward eight and back you reel,  
pass thru, wheel and deal  
Forward eight and back with you  
All four girls do a right and left thru  
Holy mackerel, who turns who?  
The girls star right  $3/4$  round  
Find old corner, left allemande . . .

or

\*Bend the line while you're like that  
Forward eight and back you reel, pass  
thru, wheel and deal  
Forward eight and back with you  
All four men do a right and left thru  
Oh boy! who turns who?  
Men star right in the middle of the  
hall  
Come back by the left and don't you  
fall  
Pick up your partner, arm around  
Star promenade, go round the town  
Boys back out, the girls sweep in

It's a right hand star, you're gone  
again

Girls rollaway with a half sashay  
Men star right, the same old way  
Girls turn back, left allemande . . .

### CHANGE PLACES IN STAR

by Willard Orlich, Akron, Ohio

Allemande left, the ladies star  
Gents promenade twice around  
Twice around then trade places (keep  
going same direction)  
Men star left, girls promenade  
Twice around we're off to the races  
Meet her again and trade places  
Girls star right, meet the same girl  
Swat the flea, left allemande . . .

### STAR CHANGE BREAK

by Willard Orlich, Akron, Ohio

Head couples star right, go once  
around  
Turn corner left, allemande thar  
Heads back up a right-hand star  
Throw in the clutch, we're off to the  
races  
Pass 'em once, next time change places  
Sides star left, let's try again  
Pass 'em once, next time change  
places  
Heads star right to the same one  
Swing by the left  
Heads dixie chain across the set  
Heads turn back, left allemande . . .

### FOLDING CORNERS

by Willard Orlich, Akron, Ohio

Number one stand back to back, with  
your corner box the gnat  
New heads go forward and back,  
square thru  
Four hands round and when you're  
thru  
Circle four with the outside two, once  
around  
Ladies rip 'n snort, make a line  
U turn back and ends fold, star thru  
but U turn back  
Ends fold, that's your corner, left  
square thru  
All the way round and when you're  
thru  
Same girl left allemande . . .

### POWER PACKED

by John Ward, Alton, Kans.

Four ladies chain  $3/4$  round  
Turn 'em boys with an arm around  
The heads move up and star thru  
Do a double pass thru across the town  
Centers in and cast off  $3/4$  round  
Pass thru, ends cross fold, star thru  
Do a left square thru, just half man  
Allemande left with you left hand...

## NEW BASICS

### SQUARE CHAIN THRU

by Lloyd "Minnie" Davis,  
Newton, Iowa

From a squared up set, the active couples do a  $1/2$  square thru movement of right and left hand swings to immediately chain (right hand star) this girl across to the opposite man who turns her left hand to end up back to back with her to face the inactive couple for the next command.

(No courtesy turn.) In effect, the man does a  $1/2$  square thru, changes girls by chaining her across and ends up facing in the direction of a finished  $1/2$  square thru with the new one behind him.

### EXAMPLES

by Willard Orlich, Akron, Ohio

Head two ladies chain across  
One and three go forward and back  
Square chain thru, right and left  
Turn the girls and chain 'em too  
Face the sides, right and left thru  
Inside arch, dive thru, pass thru, left  
allemande . . .

One and three go forward and back  
Square chain thru, a right and left  
Turn the girls, chain 'em too  
Face the sides (with original partner)  
Right and left thru, inside arch, dive  
thru  
Square chain thru, a right and left  
Turn the girls and chain 'em too  
Facing out (with original partner)

Plan now to  
have the time of  
your life at . . .

*"A Square Dance Vacation!"*

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Separate around one in the middle  
Square thru  $3/4$  man  
Corners all, left allemande . . .

All four couples  $1/2$  sashay  
Heads go forward, back that way  
Square chain thru, right and left  
Turn the men and chain 'em too  
Face the sides, box the gnat  
Circle up four right after that  
Head gent break and make a line  
Forward eight and back in time  
Bend the line, left allemande . . .

The figures presented above should be considered called as a **HALF SQUARE CHAIN THRU** according to the author's original idea. "Minnie" uses it as a four handed movement finishing up the same as a full square thru. In the *full maneuver* the dancers would chain or change the ladies *twice*.

#### EXAMPLE

by Willard Orlich, Akron, Ohio  
Head two ladies chain across

## GOLDEN SQUARE RECORDS

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### "WOLVERTON MOUNTAIN"

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### "RAINBOW GIRL"

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(Available at all S/D record dealers)

One and three square chain thru,  
right and left  
Turn the girls and chain 'em too  
With the sides, right and left thru  
Inside arch, dive thru  
Square thru  $3/4$  man  
Corners all left allemande . . .

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### SUMMER ROMANCE

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Dance: Ruth Stillion, Arcadia, Calif.  
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#### Figure:

Walk around the corner alone, turn  
a left round your own  
Chain all the girls across the town  
One and three a right and left thru,  
then when you do  
Just promenade 'em halfway round  
Lead to the right, a right and left  
thru, turn with that Sue  
Star thru and do-sa-do a new date

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Two hoedowns on one record by  
the Westernaires Band

NO. 6501

### "BILL'S BOOGIE"

Flip Instrumental by Bill Castner

Star thru and circle up four, around  
the old floor  
Heads you break to make a line, go  
up and back  
Go right and left thru, turn to cross  
trail thru  
Allemande the corner, weave that  
ring  
Go walkin' right on, by your partner  
Swing the next one, swing a couple  
of times  
Girls you walk inside of the town,  
go one time around  
Box the gnat to promenade for me  
Well, it's like a Summer Romance,  
that happened by chance  
'Cause you were there to swing with  
me.

(Sequence: Figure twice for heads,  
Figure twice for sides.)

**Busy choreography and excellent  
music.**

#### **DOWN AT THE ROADSIDE INN**

Record: Blue Star No. 1641 — Instru-  
mental/calls by Al Brownlee.

Dance: Al Brownlee, Houston, Tex.

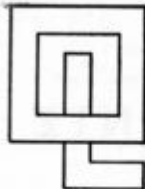
Music: The Texans.

#### **Opener, Break, and Closer:**

Do-sa-do with the corner girl, circle  
eight, go round the world  
With the cute little girl, pretty little  
girl, Down At the Roadside Inn  
Girls roll away, circle left you know,  
roll again do a do-paso  
With the cute little girl, pretty little  
girl, Down At the Roadside Inn  
Four ladies chain now across the town,  
four ladies chain now 3/4 round  
Do a left allemande then a right and  
left grand  
Hand over hand till you meet again,  
promenade with the cute little  
maid, Down At the Roadside Inn.

#### **Figure:**

Heads to the middle, back to the ring,  
square thru six hands and sing  
She's a cute little girl, pretty little  
girl, Down At the Roadside Inn  
Right and left thru in the usual way,  
roll away with a half sashay  
Star thru, California twirl, right and  
left thru and then  
Two ladies chain now across the town,  
turn the girl and square thru 3/4  
round



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### **"WHO CAN SHE COUNT ON"**

BY

DUSTY RANDELL

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Available now at your record dealer



Do a left allemande with the corner  
maid, come back one and you prom-  
enade

With the cute little girl, the pretty  
little girl, Down At the Roadside  
Inn.

(Sequence: Opener, Figure twice for  
heads, Break, Figure twice for sides,  
Closer.)

**Good choreography. You'll enjoy  
dancing this one.**

### WHO CAN I COUNT ON?

Record: MacGregor No. 956 Instru-  
mental/calls by Chuck Raley.

Dance: Chuck Raley, Lakewood, Calif.

Music: The Mavericks.

#### Opener and Break:

Join your hands and circle left around  
the ring

Allemande the corner, home you'll  
swing

Four little ladies promenade, go once  
around like that

Come home and box the gnat and  
then do-sa-do

Weave the ring, go in and out until  
you meet your own

Do-sa-do and then you'll promenade  
her home

Promenade your darling, go walking  
two by two

Who Can I Count On if I can't count  
on you.

#### Figure:

Head two go up and back and then  
you star thru

Substitute and pass thru, go right  
and left thru

Dive thru, substitute, star thru and  
then

Join hands and make an eight hand  
ring

Allemande your corner and walk by  
your own

Swing the right hand lady, promenade  
her home

Promenade your darling, go walking  
two by two

Who Can I Count On if I can't count  
on you.

(Sequence: Opener, Figure twice for  
heads, Break, Figure twice for  
sides.)

**Excellent substitute practice. Good  
floor reaction to music.**



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calling

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flip/instrumentals

MUSIC BY

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# ROUND DANCES

## THAT'S MY WEAKNESS

by Elner and Bryce Reay  
Dayton, Ohio

Record: Blue Star No. 1646.

Position: Open, partners facing, trailing hands joined.

Footwork: Opposite. Directions for M.

### Introduction

Meas.

1-4 Wait 2 meas, with M's R & W's L hands joined & ptrns facing, apart tch, together tch, take closed position M facing wall.

### Dance

1-4 Forward, point: back, point: turn, touch: turn touch

5-8 Two/step away: two/step around: lady under: two/step to face

9-12 Forward, point: back, point: turn, touch: turn, touch.

13-16 Two/Step away: Two/step around: lady under: two/step to open

17-20 Walk, turn: back, 2 two/step: two/step

21-24 Walk, turn: forward 2; two/step: two/step

25-28 Two/step in: two/step in: side, behind: side, touch. (W twirls)

29-32 Two/step out: two/step out: side, behind: side, touch (W twirls)

Ending — Dance goes thru 4 times. 4th time, after the reverse twirl simple step apart, bow and curtsy.

## THE COLORADO WALTZ

Record: Lloyd Shaw No. 252.

Position: Open, inside hands joined, facing LOD.

Footwork: Opposite. Directions for M.

### Introduction

Meas.

1-4 Standard acknowledgement.

### Dance

1-4 Waltz away; waltz together (maneuver); waltz; waltz;



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5-8 Step, swing, -; grapevine back-to-back; grapevine face-to-face; turn away, 2, 3;

9-16 Repeat measures 1-8, taking skaters' position, facing LOD, at the end.

17-20 Waltz forward; waltz forward; step, swing, -; step, touch, -;

21-24 waltz forward; waltz forward; twirl, 2, 3; dip, touch, -;

25-28 waltz; waltz; waltz; waltz;

29-32 Step, swing, -; step, touch, -; twirl, 2, 3; step, touch, -;

Entire dance is done three times. End with a bow.

## TWENTY-FOUR HOURS A DAY

by Clare and Carl Bruning  
New Orleans, La.

Record: Grenn No. 1404/.

Position: Semi-closed, facing LOD.

Footwork: Opposite. Directions for M.

### Introduction

Meas

1-4 Wait; wait; apart, -, point, -; together, -, touch, -;

### Dance

1-4 FWD, 2, 3, brush; FWD, 2, 3, brush; FWD, 2, 3, brush (W twirls); FWD, 2, 3, face;

5-8 Side, close, side, touch; side, close, cross, -; back, close, FWD, -; side, close, cross -;

9-12 FWD, 2, 3, brush; FWD, 2, 3, brush; FWD, 2, 3, brush (W twirls); FWD, 2, 3, face;

13-16 Side, close, side, touch; side, close, cross, -; back, close, FWD, -; side, close, cross, -;

17-20 FWD, 2, 3, TCH (W twirl ahead); back, 2, 3, TCH (to var-souvianna pos); apart, touch, face, touch; side, touch, side, touch;

21-24 FWD, 2, 3, TCH (W twirl ahead); back, 2, 3, TCH (to var-souvianna pos); apart, touch, face, touch; side, touch, side, touch;

25-28 Side, behind, turn, brush; FWD, lock, FWD, turn; side, behind, turn, brush; FWD, lock, FWD, turn;

29-32 Side, close, side, touch; side, close, cross, -; back, close, FWD, -; side, close, cross, -;

Ending — As M steps down LOD  
L,R,L, W twirls R face under M's L  
& W's R hands stepping R,L,R;



**MacGREGOR 960**  
**SWING YOUR HONEY**

**Instrumental Square Dance/Calls by**  
**Fenton "Jonesy" Jones**

"Jonesy" does a nice job calling an easy dance to an old favorite. Your dancers will enjoy this modern version of "Put Your Arms Around Me Honey."

**MacGREGOR 961**  
**I WANT MY MAMA**

**Instrumental Square Dance/Calls by**  
**Bob Van Antwerp**

A novelty number featuring the grand square movement. Bob is one of the few callers who consistently turns out good material month after month. This music is excellent and the dance is fairly easy, with a square thru the hardest basic. Buy this one.

**MacGREGOR 962**  
**LETTER OVERDUE**

**Instrumental Square Dance/Calls by**  
**Chuck Raley**

Calling to excellent music by The Mavericks, Chuck does an acceptable job with this release. Each month his calling improves. An easy dance that should present no problems.

**MacGREGOR 963**  
**LITTLE BLACK BOOK**

**Instrumental Square Dance/Calls by**  
**Don Stewart**

Toe-tapping music that you'll enjoy dancing to makes this one worth buying. It's wild and the dance is easy, although it moves right along. Don does a nice job calling.

**MacGREGOR 964**  
**WHO CARES?**

**Instrumental Square Dance/Calls by**  
**Bill Ball**

This is Bill's best recording. Top MacGregor music and inspired calling. All releases on this label are excellent this month.

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**BLUE STAR 1641**  
**DOWN AT THE ROADSIDE INN**  
**Instrumental Square Dance/Calls by**  
**Al Brownlee**

Blue Star's music is great this month. Good choreography and calling make this release a good buy. The music is up to high Blue Star standards.

**BLUE STAR 1642**  
**OLD HECKLER**  
**Instrumental Party Record/Calls by Al**  
**Brownlee**

Several years ago, Longhorn Records released two popular records about modern square dancing. This Blue Star release is the same type of record. Al Brownlee does an excellent job telling about Old Heckler or Old Buster, who is known by every caller. Buy this one. You can call it yourself on the flip side. Complete with printed words.

**BLUE STAR 1643**  
**WRECK OF THE 97**  
**Instrumental Square Dance/Calls by**  
**Buford Evans**

Excellent recording of an old standard tune. Buford does a nice job calling. The instrumental is terrific. Dance is easy to intermediate. Club dancers will have no trouble with it.

**BLUE STAR 1644**  
**CRAZY RHYTHM**  
**Instrumental Square Dance/Calls by**  
**Joe Turner**

Joe Turner makes his first appearance on Blue Star Records with this release. The music is what you expect from Blue Star, excellent. The dance features the square thru basic. Your dancers will like the unusual rhythm on this release.

**BLUE STAR 1647**  
**UNDER YOUR SPELL**  
**Instrumental Square Dance/Calls by**  
**Andy Andrus**

During the past few months, Andy has developed into a top-notch recording star. His calling on this one is excellent and the music is well-played.

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THEN I'LL BE HAPPY**

**Instrumental Square Dance/Calls by  
Andy Andrus**

An excellent recording. The dance is advanced with a wheel and deal, bend the line, and other assorted basics. Well-called and well-played rendition of a well-known tune.

**GRENN 12048  
MACK IS BACK**

**Instrumental Square Dance/Calls by  
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Grenn has re-coupled two of their all-time favorite standards as flip records. Now "Mack Is Back" is available with music on one side and calls on the other.

**GRENN 12049**

**RUDOLPH THE RED NOSED REINDEER  
Instrumental Square Dance/Calls by  
Earl Johnston**

Another re-coupling of an old standard. This one is especially popular during the holiday season each year. Every caller should have this and the

previous record in his collection. Buy now if you don't have the originals.

**GRENN 13006**

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**SUMMER ROMANCE**

**Instrumental Square Dance/Calls by  
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Bruce Johnson

Bruce Johnson makes you want to dance to this Calypso melody made famous by Harry Belafonte a few years back. Buy this one. Your dancers will like it and it's easy to dance.

**WESTERN JUBILEE 907****CASTING MY LASSO**

Instrumental Square Dance/Calls by  
Charlie Guy

A well-done recording with music by the Vegas Ramblers. Dance is comfortable club level and calling is pleasing.

**LORE 1038****MUSKRAT RAMBLE**

Instrumental Square Dance/Calls by  
Johnny Creel

An acceptable version of an old favorite tune. Dance is usual combination of glossary calls. Instrumental is good.

**LORE 1040****HEY LOOK ME OVER**

Instrumental Square Dance/Calls by  
Toby Dove

"Hey, Look Me Over," from the Broadway musical Wildcat, is released for the second time on Lore. This is an entirely new instrumental, dance, and caller. Try this one. It's a different type of square dance music that's very pleasing.

**SET IN ORDER 131****MORKORDS**

Instrumental Square Dance/Calls by  
Lee Helsel

Another basic chord pattern record which can be used for many tunes, as a hoedown, or for your original creations. No melody, just chords.

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# **NATIONAL SQUARE DANCE CONVENTION**

**JUNE 20-22  
1963**

In spite of the season, the giant square dance, held annually as the opening event of St. Paul's Winter Carnival, served as a "warm-up" for the still bigger National Square Dance Convention, to be held at the same site, the St. Paul Auditorium, next summer.

Since its inception in 1949, the St. Paul Winter Carnival Square Dance has drawn dancers from all over the area, as well as from every nearby state, and its colorful gaiety has come to be as symbolic of St. Paul's white winters as icicles, queens and hockey. George Vavoulis, currently mayor of St. Paul, was the original instigator of this annual event and has kept an interested eye on its progress and reception ever since.

Outstanding callers from every part of the state took the stage at the Winter Carnival Square Dance and put the estimated crowd of 10,000 through their dancing paces in anticipation of the still larger crowd of close to 20,000 square dancers which will jam the city from June 20 to 22, 1963.

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GOLDEN HAIR**  
Caller: DEL PRICE  
Lakewood, Calif.  
Flip Instrumental

Lyle Westervelt, vice-president of the Twin City association of square dance callers, Swingmasters, the organization which has taken over arrangements for the Winter Carnival Square Dance in recent years, was general chairman. He was assisted by Art and Fern Eberspacher, Ken and Jen Stillwell, John and Melba Wald, and Wayne and Delores Bergeson.

Square dance clubs — which abound throughout Minnesota, the Dakotas, Wisconsin and Iowa, most of which will be represented at the National — are being asked to furnish club banners identifying their groups for display in the main dance area of the auditorium during the convention.

Clubs which already have such flags are asked to indicate their intention to display them at the convention by notifying Howard Routier, 1919 Wachtler Ave., South St. Paul 18, Minn.

Reservation and registration information for the National Square Dance Convention can be secured from Box 3330, St. Paul 1, Minnesota.

## CALLERS ASSOCIATION ROOSTER

(concluded from page 19)

### Northeast Florida Square Dance Caller's Assn.

c/o Myron Samson, 1847 Greenwood Ave., Jacksonville 5, Fla.

### Northwest Kansas Square Dance Caller's Assn.

c/o Mrs. Bernard R. Leak, R.F.D. 2, Colby, Kans.

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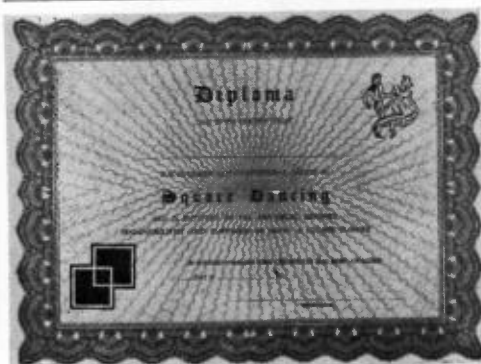
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### The Square Dance Callers Assn. of Northern California

c/o Bill Deas, 240 Rumble, Modesto, Calif.

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# MAIL

Dear Arvid:

The official attendance at the recent Chicagoland Square Dance Festival was 1,732 persons. Our publicity committee used every possible method of advising the square dancers of this event.

The attendance reflects the efforts by the committee and the members of the Association. But without the news items published by AMERICAN SQUARES many dancers would not have felt the need of attending this Festival.

The Chicago Area Callers Association extends its appreciation for all the news items that you published for its first Chicagoland Square Dance Festival.

Publicity Chairman, CACA  
Marvin F. Labahn  
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Dear Arvid:

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● **WASHINGTON, D.C.** — January Rounds Of the Month as chosen by

### COVER TALK

February is Valentine month. And during February and every other month, knowledgeable young people of the sixties square dance. What better way is there to spend an evening than square dancing with your favorite guy or gal. You might plan a special party with a Valentine theme this month to add even more fun to your square dancing.

the RDTC of Greater Washington, D.C. were: easy — Susie Mixer and Scatterbrain; intermediate — St. Louis Blues; and advanced — Anytime.

—Ginny Carver

● **WASHINGTON** — The Silver Spurs, teen-age western exhibition dancers from Spokane, completed a successful tour of the West and Southwest this past summer. During the coming summer they will tour the Midwest and East. The group is sponsored by the Spokane Public Schools and is directed by E. S. Henderson. For information about sponsoring a program in your community, write to Mr. Henderson, Spokane Public Schools, Spokane, Wash.



● **LOUISIANA** — The Fourth Annual Cenla Square Dance Festival will be held March 29 and 30 in Alexandria. General Chairmen Gic and Herbert Kraushaar have announced the M.C.s will be Red Warrick, Kilgore, Tex., Red Donaghe, Houston, Tex., and Oscar Hilding, New Orleans, La. Round dancing teachers will be Mildred and Alvin Boutillier, New Orleans, La. The "Docey Awards," given to a caller and a couple who have been outstanding in the square dance activities in the area, are a highlight of this event. Plan now to attend.

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## The many different dances that we call squares

by Lee Waddell

Square dancing is many different types of dancing to people in various regions or areas throughout the United States.

In July, 1587, the first settlers in the New World landed at Roanoke, Virginia. These people brought with them folk dances including four couple dances called quadrilles that dated back to the Roman days in England.

Large circle dances, derived from many sources, were danced in every part of the world. Today these dances, popular in the Southern Mountains, are known in this country as running sets. When the same figures are done by four couples they are called square dances.

As the American frontier moved west, people square danced for recreation. Various dance forms fused together and were influenced by local traditions.

Today there are six types of formations that can be included in the general classification of square dances: 1) western squares, 2) eastern quadrilles, (3) longways dances, 4) running sets, 5) contras, and 6) play-party games. ●

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